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utilizing the contrasts of color and of texture to be got from the materials which he is to use. The color scheme of this room includes the rich yellow of Sienna marble, the browns and reds of oak and leather, and the grays of half-polished iron and of plaster. The decorative painting of the coved ceiling adds other colors, but those of the materials dominate. The roughest textures are placed farthest from the eye, where they add to the effect of air and distance, no unimportant matter in a small room.

ROGER RIORDAN.

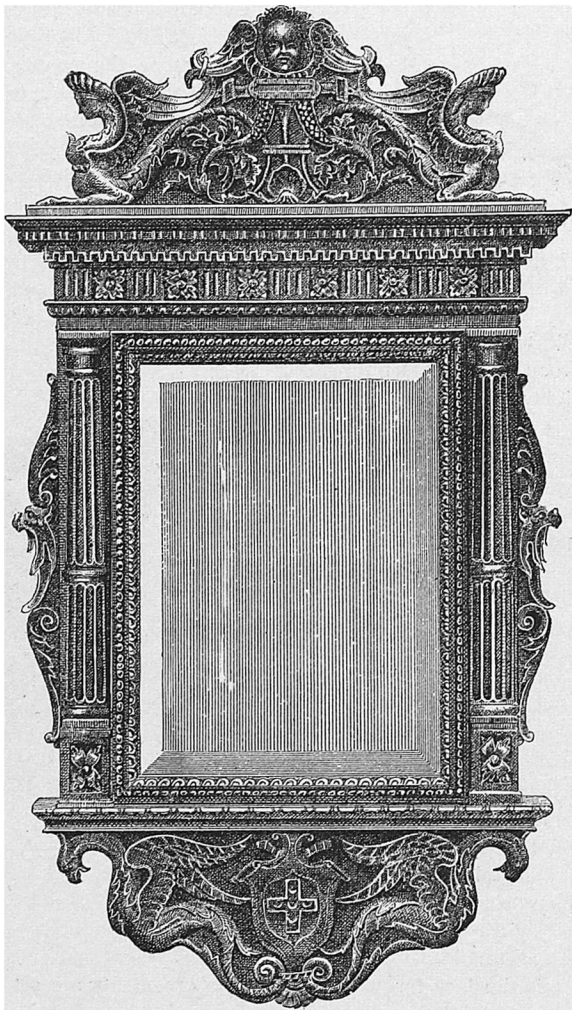
A LENOX COUNTRY HOUSE.

It is the distinction of the country house of Mr. W. D. Sloane, at Lenox, that, while it is one of the most noteworthy of the homes belonging to the new architectural reign in that favored region, by reason of its extent and luxurious completeness, its value to the readers of *The Art Amateur* lies in its suggestiveness. This is of a kind as applicable to the legion of modest homes throughout the country as to those great country houses in the haunts of fashion which, with something of "the pride that apes humility," call themselves "cottages." The charm does not lie in the magnificence of the materials employed but in their combination and harmonious arrangement.

A word as to the architecture. As seen from the road above, a group of gables nestles against an unbroken slope of green. On nearer approach it appears that the house is built on two sides and part of a third of a square which is completed by the marble wall inclosing the courtyard. The entrance is through the court by the porte-cochère on to the entrance piazza, which, on the first floor, cuts the house in two and commands the beautiful view down the valley toward Stockbridge. This extent of area allows for the kitchen and its appurtenances, with the servants' quarters above, to be brought into the general architectural plan, but properly kept separate from the main house—a consideration rarely observed, but quite necessary when the household staff is large.

The main hall, which opens on to the entrance piazza, gives the keynote of the house, which is blythe and gay, as it seems a country house should be, and triumphs easily over the attending magnificence. One enters an oblong apartment with a long hall at right angles. On one side is a noble fireplace, and on the other the stairs descend a broad flight, half-screened by spindles, with a recurring view of the ascending balustrade, and a balcony on the second floor continuing its finely twisted lines. The walls below are wainscoted, and the ceiling is crossed

for treatment in color which gives the "cachet" to the house. In the hall, as we have seen, the color is white, and there are notes here of blue, and there of deep red



SIXTEENTH CENTURY MIRROR IN CARVED AND GILDED WOOD.

IN THE VALPINÇON COLLECTION.

in the deep tones of the stair-carpet, and on the broad landing half-way up the undertones of the large stained-glass window. Very happily one of the gables takes the

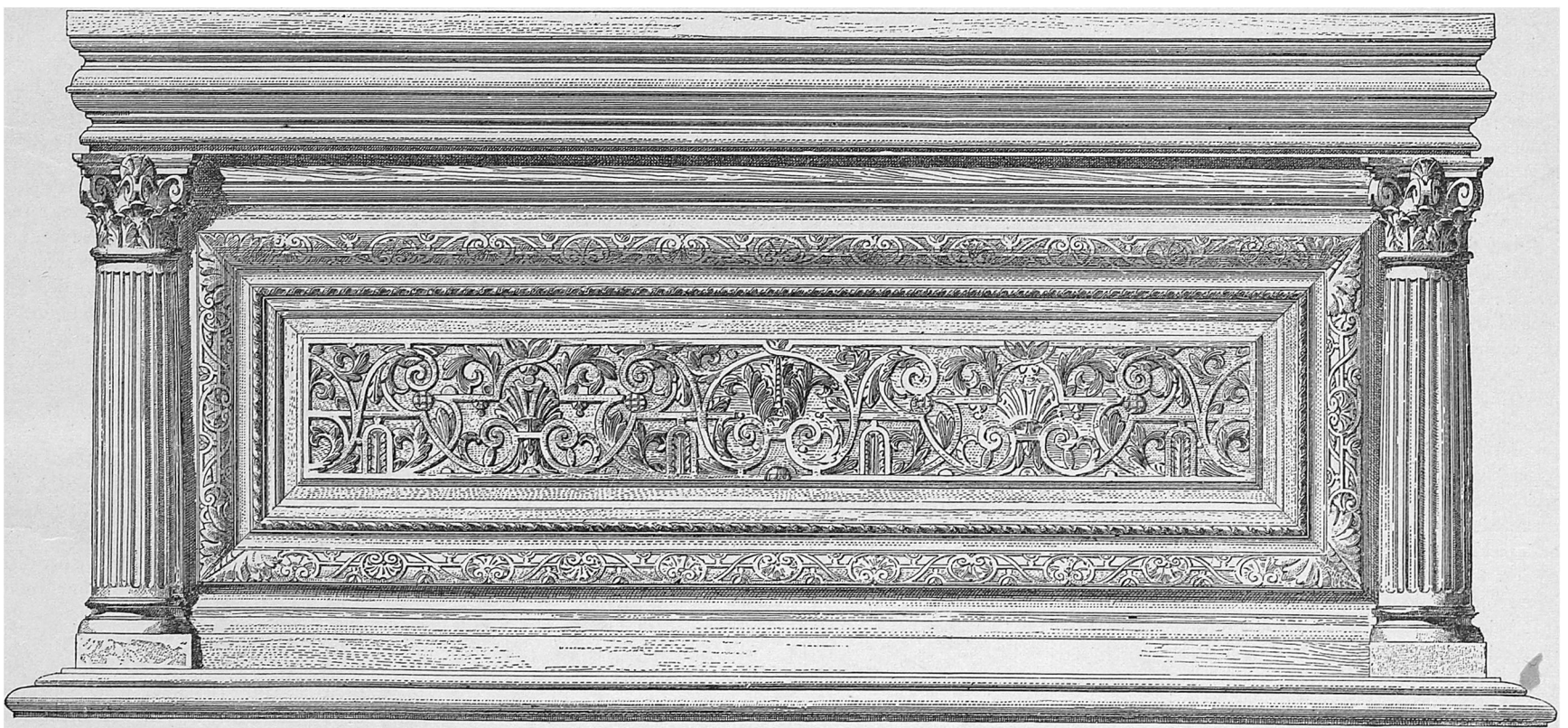
on the second floor, and above the wainscoting of the long halls. Thus everything contributes to the lightness and gayety of the main hall, which also overlooks one of the fairest of the prospects without.

The fireplace of the main hall is a special feature. It is of Longmeadow stone and rises to the ceiling. Across the mantel-breast a flight of birds is carved with not too much detail. The side shafts indicate capital and pillar; the first is wreathed with vine and fig—leaf flower and fruit. The trunks are carried down the sides, cut in high relief, and spreading their roots at the base ingeniously serve as receptacles for the huge iron fire implements. The stone is carried inside to the repoussé metal fire-back and spreads out with fire seats just inside the outer lines of the mantel.

The library is a vision of deep red from the white and blue of the main hall. It occupies the right angle of the square, but with no such precision as the words indicate. The angle gives place to a window. The walls, not high, are brought still lower in effect by bevelling. The ceiling and slant are covered by a material in relief called Tynecastle, traversed by red mouldings in irregular panels. The space below is covered with the same material in blue, but the wainscoting and wood-work are brought to an agreeable tint of red, and thus all the drapings and upholstery meet in color.

The billiard-room is brought into the domestic circle by its situation between the dining-room and library. It is just large enough. The ceiling is brought by angles into a dome directly over the table. It is yellowish red in tint, carrying up in this way the yellow red of the wood-work and the light woven red matting which, held by red bamboo, covers the wall. The fireplace is interesting with a smooth arch of red brick, and the brick built up into fire facings and mantel niches varied by round brackets of black marble. The seats and fixtures are built in and repeat the yellowish red of the general tint.

A portière only separates the dining-room. This is a large apartment, the loftiest of the house, and with a bay-window and large alcove to convert it into a larger room in need. The wood is oak, seen conspicuously in the heavy ceiling beams, whose intervening spaces are laid in in dark blue. In harmony with the oak, the walls are covered with calf-skin of mellow, agreeable tint. There are the usual divisions of field, frieze and dado, indicated by large, smooth-headed brass nails which serve to fasten the leather down and are worked into a simple design. The mantel-piece rises to the ceiling. It is of Longmeadow stone with shelves framed by a carved border disclosing a Renaissance design, and an upper



COFFER OF CARVED WOOD, FRENCH WORK OF THE SIXTEENTH CENTURY.

by heavy beams. But all this expanse of wood is lustrous, dazzling white, varied in the recesses of the ceiling by pale blue. The wood used throughout, it may be said here, is pine, almost exclusively. This is merely the basis

place of the usual dome above the stairway. This is ribbed and flecked with white and gold, the wainscoting half-way up yields to a white Japanese linen with a gourd design in gray and gold which covers the walls

border just below the ceiling consisting of a row of pointed niches, in each of which stands a bird. There are many details worth considering in the dining-room—the furniture, which is specially constructed, the tall

chairs covered with calf, and the carved seat in the blue-draped alcove, the general effect of the whole apartment being very satisfactory.

In the bedrooms there is a general likeness in the furniture, all specially designed--the beds, dressing-tables, secretaries and cheval glass revealing elegant lines and fine bits of carving; but in the color there is a marked difference. Each room is the expansion of some tint. In the guest chamber, on the first floor, the wood everywhere

is alike in trim—to be technical; the furniture is lustrous white, the walls and draperies are of white and pink, and the effect of the whole is re-

finer and delicate. In another guest chamber the wood-work and furniture are white holly, highly polished, giving them, especially in the carved portions, the mellow tint of old ivory. The walls are covered with a broadly patterned Morris paper in creams and yellowish pink. The draperies repeat these tints, and their harmony with the holly is perfect. One of the large bedrooms has the walls covered with a Morris paper of rather pronounced design in which salmon is the dominant color, and the tint is repeated in the canopied and pillared bed, the furniture and wood-work. It may be observed here, and the same remark applies to all the rooms, monotony of color is avoided not only by the carving, which, though delicate, consisting of small details and flutings, gives changes of tint in high lights and recesses, but from the lustrousness of the plain surfaces produced by a succession of coats of paint well rubbed to a dead, even polish.

The gables give many odd turns to the bedrooms, and afford space for windows quaintly tucked away under the eaves. There is a blue room with low ceiling and lines curved outward. The walls are covered with a lustrous blue paper which easily counterfeits the magnificence of satin; the wood-work and furniture are pale blue, in which there is a tinge of warmth, and the drapery and upholstery, broken with whites and grays, vary but do not detract from the delicacy of the effect. In a large room intended for two young girls, the color of the mahogany furniture is repeated with excellent effect in the red Morris paper and draperies, and the red tint given the wood. The nursery, also, is in red, with mahogany, and has an interesting feature in the dado of matting which has been painted with Chinese scenes such as delight all children. Still another chamber is in maple, which in doors and furniture has been chosen with a view to its markings, and is brought to the lustre of satin. The room is intended for a little girl, and there is a pretty suggestion in terminating the bed-posts with heads of cherubs.

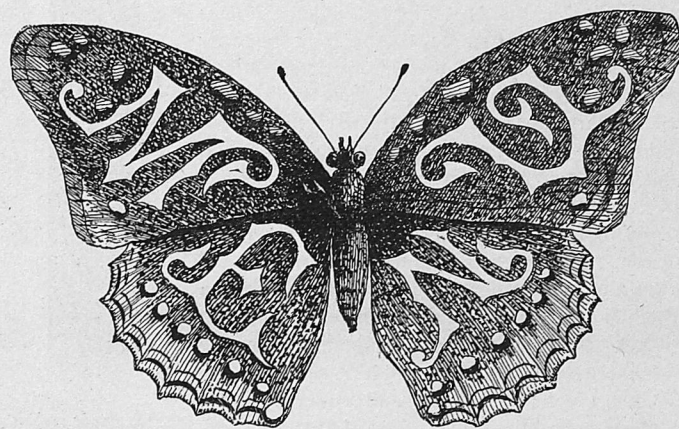
From the second story the stairs lead by the low tower into the morning-room, which ends the short line of the square around which the house is built. There is a wainscot up to the cornice, set out in panels painted a peculiar greenish tint harmonizing with the yellow of the roughly plastered ceiling. Conspicuous among the furniture is a set of high, straight-backed wooden chairs, on the backs of which are carved squirrels, birds and cats, executed with a sort of rustic quaintness and picked out in yellow to relieve them against the prevailing green of the wood. The room is chiefly lighted from windows just below the ceiling, which adds to the unusual effect; but no less striking is the great fireplace which is framed to the ceiling in black marble, and provided with fire-irons that represent wreathed columns, bestriding each of which is a sportive gnome. This apartment, which serves also as a business-room, opens opposite the main hall on to the entrance piazza. Here above the outer door is hung an iron bell swung among a flowering vine of wrought iron, a long pendent garland serving as the rope. This dainty bit of iron-work comes from St. Moritz. It may be taken, in some sort, as typical of the entire mansion, which is a delightful compound of the substantial in structure and the artistic in ornamentation.

MARY GAY HUMPHREYS.

NOTES ON DECORATION.

ENGLAND is the land for furnishing models for sitting-rooms where coziness and comfort are chiefly desired. In Haddan Hall there is a large, low-ceiled chamber wainscoted high, with small square panels painted dull red. The ceiling is divided by apparent beams into eight panels and plastered between. Wood and ceiling with wall space above the wainscoting are painted dull red. A large plain mantel is of Carlisle stone, the mantel and chimney projecting. The overhanging mantel breast is panelled in small squares like the wainscoting, with the angles and corners flanked by pilasters carried to the ceiling. The deep windows are supplied with lockers, and closets are concealed in the wainscoting.

Much more attention is paid to the color effects of exteriors than formerly. This is done not only by taking advantage of architectural means, as in recessed façades, projections, overhanging gables, securing light and shade by breaking up lines, interrupting planes, and by bold relief work in stone and brick, but by the use of materials which give color and vivacity. There is a conspicuous use of copper in the frieze of bay windows as repoussé panels, and in the panels of balcony. Repoussé



DESIGN FOR A MENU CARD.

(FOR PEN DRAWING OR WATER COLORS. SEE PAGE 23.)

copper ornaments are set in gables amid brick-work, and copper ornaments, ridge-poles and finials surmount steep red tile roofs. The warm Belleville stone and Baltimore brick are found together. Buff brick and blue limestone combine judiciously, and Newport stone with its flashes of blue green and red is admirable trimmed with Indiana limestone which has a warm, creamy tint.

A millionaire's kitchen has the trays, carving-tables, sinks, slabs of all kinds of marble held up by metal-work, all being so placed and drained that they can be cleaned by means of a hose.

Mr. Percy Pyne has recently placed in the pretty little church of Riverdale a large memorial window by Oudinot. It has three panels, separated by mullions, but it makes a single picture. The subject is the supper at Emmaus, and presents a curious combination of conventionality and realism. The figure of Jesus is thoroughly conventional. The supper is out of doors under a tree. In the background is a glimpse of Roman architecture. Behind the figure of Jesus is a rich piece of red and yellow brocade hung on a rod. Jesus is of the pale, attenuated type, and a pale yellowish halo surrounds the head against the colored stuff behind. The hands are extended toward the figures in a thoroughly conventional manner. The two figures, on the other hand, might be fifteenth-century Florentine peasants, and are treated with great freedom. In spite of the incongruity, there is much to admire in the drawing, color, and feeling. Above the group is a tree in leaf, which is carried up into the arch and is seen through the ornamental divisions of the window, with glimpses of the sky between. All this is charming, as is the foreground where the two have cast their outer wraps. But delightful as the window is in bits, it lacks artistic unity. The vividness of the brocaded stuffs jars amid so much delicate color. Evidently its yellow is intended as

a point d'appui for the halo and the pale face of the Christ, but the tints lack the necessary relation. There is, moreover, some awkwardness in the mechanical work. The broad mullions cut the arms with unnecessary prominence, and the leading is so introduced that the table equipage looks as if it were mounted on pencils. The figure-drawing is by Luke Ollivier Merson, the skilful draughtsman of all of M. Oudinot's principal work. As a whole, despite its considerable merits, this window will scarcely increase the eminent Frenchman's reputation in this country.



DESIGN FOR TAMBOURINE DECORATION. BY GIACOMELLI.

(FOR TREATMENT IN OILS, SEE PAGE 23.)